UCI CLAIRE TREVOR SCHOOL OF THE ARTS DRAMA DEPARTMENT
PRESENTS

2015-16 SEASON

21 Nov. – 6 Dec.

These Shining Lives

HUMANITIES HALL LITTLE THEATRE

WRITTEN BY: MELANIE MARINICH
SARAH BUTTS, DIRECTOR

SEASON CO-SPONSORS
PHIL ANTHROPY HOUSE AND
UCI MEDICAL HUMANITIES INITIATIVE

TICKETS: ARTS BOX OFFICE (949) 824-2787 OR WWW.ARTS.UCI.EDU/TICKETS
TIMES, DATES & MORE INFO: WWW.ARTS.UCI.EDU/CALENDAR
PRESENTS

MAN OF LA MANCHA

14 - 22 NOVEMBER 2015

IRVINE BARCLAY THEATRE
2015-16 Season

Man of La Mancha
14 – 22 Nov.

Written by: Rebecca Lenkiewicz
Jane Page, Director
Humanities Hall Little Theatre

Music: Andrew Lloyd Webber
Lyrics: Tim Rice
Don Hill, Director
Dennis Castellano, Music Director
Sheron Wray, Choreographer
Irvine Barclay Theatre

Evita
27 – 28 May

Written by: Dale Wasserman
Dennis Castellano, Music Director
SHERON WRAY, CHOREOGRAPHER
IRVINE BARCLAY THEATRE

Clybourne Park
30 Jan. – 7 Feb.

Written by: Bruce Norris
Leslie Ishii, Guest Director
Robert Cohen Theatre

Music: Andrew Lloyd Webber
Lyrics: Tim Rice
Travis Kendrick, Director
Daniel Gary Busby, Music Director
Irvine Barclay Theatre

An Enemy of the People
30 Apr. – 8 May

Written by: Henrik Ibsen
Adaptation by: Rebecca Lenkiewicz
Jane Page, Director
Humanities Hall Little Theatre

Music: Andrew Lloyd Webber
Lyrics: Tim Rice
Travis Kendrick, Director
Daniel Gary Busby, Music Director
Irvine Barclay Theatre

For more information visit: DRAMA.ARTS.UCI.EDU
MAN OF LA MANCHA

Music By
MITH LEIGH

Lyrics By
JOE DARION

Book By
DALE WASSERMAN

MORGAN PRICE Scenic Designer
DANIELLE NIEVES Costume Designer
MARTHA CARTER Lighting Designer
KELSI HALVERSON Sound Designer
AMBER JULIAN Production Stage Manager
leticia Concepción Garcia Dramaturg
CYNTHIA BASHAM Voice and Text Director

Choreographer
SHERON WRAY

Music Director/Conductor
DENNIS CASTELLANO

Director
DON HILL
**DIRECTOR’S NOTE**

“MAN OF LA MANCHA” – 50 YEARS LATER AND RE-IMAGINED

*Why come to the theater?*  
*What new stories will you hear?*  
*What passions or quests are you pursuing?*

MAN OF LA MANCHA is adapted from Cervantes’ *Don Quixote*, which was published in 1605 and revolutionized the structure and sophistication of “the novel.” *Don Quixote* functions on several levels simultaneously, the same text used to either support or subvert the dominant ideology depending on the reader’s own orientation. To the rationalist, it is an epic of good sense and social integration demonstrating the ill fate in store for those who refuse to conform to societal convention. To the romantic, it is a tragic tale of an eccentric genius in a hostile society. In a time when the idea of a quiet, personal spirituality was considered radical, even heretical, Don Quixote’s “madness” was an expression of all that was new: future instead of past, self-creation instead of established order, vision vs. the status quo.

In our day, MAN OF LA MANCHA is a stunning example of courage and self-conviction. The fact that the title character in the first scene ends up in a prison for treating all people and institutions equally is an important statement. He is a person who dares to search for and express a personal truth, who believes in the inherent goodness of humanity, and who, rather than be compromised by “easy choice,” decides to stand by his convictions at all costs.

This UCI Drama production is focused on telling the story of Don Quixote from the reality of the prison in which the story is framed, by having all props and costumes created and generated from within the world of the prison. For example, the horse head that is used by an actor to create the illusion of Don Quixote “riding on his horse” is actually a torture device that was used during the Spanish Inquisition specifically to humiliate women. This torture device could easily have been found in a prison of the time, rather than a “fake horse head appearing from stage right.” The prisoners, in the manner of Foley artists on a radio show, create some of the accompanying sound effects. We experience this in counterpoint to the colorful imagination of Don Quixote’s world of adventure expressed in magical lighting.

As we celebrate the 50th anniversary of the campus, the school, and the department, we note that it is also the 50th anniversary of the original production of MAN OF LA MANCHA. This production seeks to investigate the larger questions of who imprisons whom? and what, really, is madness?

We hope you enjoy the show!  
*Don Hill, Director*
Bienvenidos a Man of La Mancha! To borrow from our gallant knight, “I must consider how sages of the future will describe this historic night.” I was glad when my department chair suggested that I work on this production. As a doctoral student in the Drama department, my current research deals with two of the largest figures in cultural history: Shakespeare and Cervantes, creators of two of the most significant literary cultural emblems, Hamlet and Quixote. One could say that Man of La Mancha serendipitously came into my life, reinvigorating my research and changing my perspective on the original project I had envisaged: a portrayal of a universal writer of the past. Suddenly I was hearing the voice of Cervantes and his knight of La Mancha, mingling in different theatrical and literary cultures throughout history. As I pitched headforemost into this quixotic world, I relearned a valuable lesson from our gallant knight, and also questioned, “What makes our errant protagonist so special and why are we moved by him?” These two realizations, I found, were closely related.

Since first sallying forth on his quests in the seventeenth century, Quixote continues to speak to the vital interests of communities all over the world, as modern readers marvel at the magic of Cervantes’ fictional landscape. The intricate nexus that constitutes the often maddening world of Cervantes has entered public knowledge in the representational universe of Quixote. For many, he simply represents the incurable do-gooder who refuses to compromise his romantic ideal. Our production joins this network honoring both Cervantes and his Quixote, and their enduring importance in our cultural imaginaries. Man of La Mancha offers to us, as author Dale Wasserman notes, a “tribute to the spirit of [its] creator.” A fitting commendation, as Wasserman’s musical celebrates Cervantes through his character Quixote; a character who has spoken to us over the centuries, and to many (like myself), on a personal level.

The musical, like its literary counterpart, is profoundly steeped in the social, political and economic realities of Hapsburg Spain; however, its anachronistic theme enables us to travel throughout history and through a series of shared experiences which allow Don Quixote to teach all of us — as he did Sancho and other skeptics

1 Wasserman, Dale. “How Man of La Mancha Came to be Written”
in the narrative — to take a closer look at ourselves and our personal dreams. Much like Cervantes’ novel does, *Man of La Mancha* responds (with often biting inventiveness) to the realities of a material present in which the multifaceted, intricate text reaches a new level of artistry — all the while enriching its literary heritage. That is, Wasserman’s musical beautifully encapsulates Quixote’s main problem: what he cannot control are the vicissitudes of external reality, and the refusal of others to embrace an alternate ideal. The popular and critical success of *Man of La Mancha* is a testament to how deeply these messages resonate with us as an audience.

Well known in the world of theater, *Don Quixote* has known many (good and bad) iterations ranging from play to ballet, but never before was the story set to a musical score until Wasserman adapted his own non-musical 1959 play, *I, Don Quixote*, inspired by Cervantes’s seventeenth century masterpiece *El ingenioso hidalgo Don Quijote de La Mancha* (*The Ingenious Gentleman Don Quixote of La Mancha*). In sum, the thematic axis of both Wasserman’s musical and play relay the adventures of our beloved knight, as a play within a play, performed by Cervantes and a group of prisoners as he awaits a hearing with the Spanish Inquisition for issuing a lien against the monastery of La Merced. Successful from its inception, the original 1965 Broadway production ran for 2,238 performances and won five Tony Awards, including Best Musical. Since its premier the musical has been revived on Broadway four times, with a forthcoming revival premiering next year, establishing it as one of the most enduring works of musical theatre.

Capitalizing on its successful literary and theatrical legacy, the story of Quixote, his squire Sancho Panza, and the sweet sovereign of his heart, Dulcinea casts a long and far-reaching success as the first great quest to redeem the ordinary with meaning, to find the universal among the particular, to capture experience that is both true and capable of reflecting the mysteries of existence and consciousness. This uniquely shared space is best described by poet W.H. Auden, who notes that Quixote “has committed himself to the ideals of courtly romance. Such ideals can be realized only in fiction; in life our actions always fall desperately short of our ideals.” It is through this commitment that the knight of La Mancha has retained relevance in many places over the past four hundred years. Representing the
incurable do-gooder who refuses to compromise his romantic ideal, convinced that he can make the world a better place, no battle is too great, no challenge too daunting, no dream too impossible for our brave protagonist. Quixote remains the quintessential hero of devotion, duty and true faith. Brave of spirit, he lives outside of himself and defines his existence in terms of giving to others, thus arousing their love and devotion; though, in the course of trying to realize his personal dream, he causes mayhem and chaos for himself and those around him. Regardless of how we choose to classify his actions, his obstinacy and herculean will to persevere in the face of overwhelming and often devastating odds offer a great lesson in how to believe in ourselves, and how to act on our convictions and aspirations.

Four centuries have passed since Alonso Quijana donned his armor, dubbed himself Don Quixote, and set out with his faithful squire Sancho Panza to right the wrongs of the world. UC Irvine is a long way from the plains of La Mancha. The landscape is neither expansive, nor dotted with windmills. Although far removed in time and space from the origin of Cervantes’ novel, our production team who gather before you do so with a quest in mind, to celebrate an ideal not unlike the one that drove Quixote’s adventures: to know the best that can be, within ourselves, as the ultimate locus of positive value.

*Leticia Concepción García
Dramaturg*

2 Auden qtd. in Robert W. Corrigan, “Don Quixote and the Comic Spirit.”
With gratitude for your support...

2015-16 Season Co-Sponsors

Phil Anthropy House
UCI Medical Humanities Initiative
New Swan Shakespeare Festival

Golden Anniversary Theatre Guild Members

Janice Burns & Hugh Stevenson
Daniel Gary Busby
Donna Fisher
Rosalie & Alvin Glasky
Evette & Dennis Glauber
Marilyn & Stu Goldberg
Joan Frances Herdrich
Kay Becknell Jones
Bobi Keenan
Bettina & Willard Loomis
Katie & Jim Loss
Bruce Majeski
Katherine Martin & Derek Dunn-Rankin
Loretta & Herb Modelevsky
Michael Oppenheim
Jim Papastathis
Gail Polack & Sandra Rushing
Regents Point Residents Association
Ryna Rothberg
Gail & George Rothman
Cheryll & Richard Ruszat
Marcia & Robert Ruth
Eli Simon & Sabrina LaRocca
Melanie & Gary Singer
Toni & Henry Sobel
Lorelei Tanji
US Performing Arts Camps
Ellen & Joel Veenstra
Emilie Weir
CAST

Don Quixote (Cervantes)  SAM ARNOLD
Sancho (The Manservant)  JACOB BEN-SHMUEL
Aldonza/"Dulcinea"  AMY BOLTON
The Innkeeper (The Governor)  NICK MANFREDI
Dr. Carrasco (The Duke)  NICK ADAMS
The Padre  GIOVANNI MUNGUIA
Antonia  ELISE BORGFELDT
The Housekeeper  LUZMA ORTIZ
The Barber  ANDREW DE LOS REYES
Pedro  JOSEPH ABREGO
Anselmo (Guitarist)  LEONARDO MORADI
Jose  LAURENCE TURNER
Juan  MARIO MONTES
Paco  SERGIO SALINAS
Tenorio  ETHAN BELL
Pablo  TROY DAILEY
Maria  SHAYANNE ORTIZ
Fermina  OLIVIA PECH
Carmen  SARAH MCGUIRE
Horse  MADELEINE SCHREIFELS
Donkey  ILZE MATTSON
Guards  STEVEN GARRETSON, NICK POWERS,
        ANDREW SANCHEZ

ORCHESTRA

DENNIS CASTELLANO  CONDUCTOR

PATRICIA CLOUD  Flute, Piccolo
JANE GREEN  Oboe
JAY MASON  Clarinet
JOHN REILLY  Bassoon, Clarinet
LISA CHERRY, KRISTEN MORRISON  French Horns
KEVIN RICHARDSON, GARY HALOPOFF  Trumpets
LORI STUNTZ  Tenor Trombone
BRENT ANDERSON  Bass Trombone
MATT ORDAZ  Timpani
LOUIS ALINE  Drums
DANIELLE SQUYRES  Percussion
STEVE CARNELLI  Guitar
TIM CHRISTENSEN  Bass
MAN OF LA MANCHA ARTISTIC STAFF

Department Chair & Artistic Director/Producer  Daniel Gary Busby
Vice Chair & Associate Producer  Don Hill
Assistant Director  Paul Cook
Assistant Choreographer/Dance Captain  Angus Wu
Dialect Captain  Nick Manfredi
Scenic Design Mentor  Martyn Bookwalter
Costume Design Mentors  Holly Poe Durbin, Marcy Froleich
Lighting Design Mentor  Lonnie Alcaraz
Sound Design Mentor  Mike Hooker
Stage Management Mentor  Joel Veenstra
Associate Costume Designer  Jessica Vankempen
Associate Sound Designer  Ben Scheff
Assistant Scenic Designer  Fernando Peñaloza
Assistant Costume Designer  Katelyn Phillips
Assistant Lighting Design  Jamie Eby, Darrin Wade
Assistant Sound Design  Jordan Tani
Sound Mixer  Garrett Hood
Assistant Stage Managers  Shay Garber, Liv Scott
Production Assistants  Alyssa Corella, River Gibbs

CLAIRE TREVOR SCHOOL OF THE ARTS

Production Manager  Keith Bangs
Assistant Production Manager  Shannon Bicknell
Costume Shop Manager  Julie Keen-Leavenworth
Electrics/Lighting Supervisor  Joe Forehand
Master Electrician  Ebony Madry
Electricians  Wes Chew, David Hernandez, Sarah Resch
Prop Shop Supervisor  Pamela Marsden
Sound Supervisor  B.C. Keller
Shop Foreman  Jeff Stube
Master Carpenter  Geronimo Guzmán
Director of Space Planning & Facilities  Toby Weiner
Box Office Manager  David Walker
Director of Marketing & Communications  Jaime DeJong
Graphic Designer  Donna Summers

MAN OF LA MANCHA CREW

AUDIO CREW
Ye Jin Lee, Krysten Cox, Hyemi Kang,
Kerry Vang

SEMENT CREW
David Dupont, Jake Moya,
Macaria Martinez, Erika Richards

E-RUN CREW
Janani Venkateswaran,
Jonathan Scott Edzant,
Krystyna Rodriguez, Alex Hoang

SPECIAL THANKS TO:
KINETIC LIGHTING (AUSTIN GEBHARDT, PROJECT COORDINATOR) FOR LIGHTING EQUIPMENT LOAN.
PCE (RYAN STEIDINGER)
Dec. 3 – 5

Evenings: Dec. 3, 4, 5  8:00 pm
Matinee: Dec. 5  2:00 pm

Claire Trevor Theatre

PURCHASE TICKETS BY PHONE: ARTS BOX OFFICE (949) 824-2787 OR ONLINE: WWW.ARTS.uci.edu/TICKETS
Phil Anthropy House is proud to support UCI’s Drama Department. Culture is currently dominated by the scientific, technical, and profit-making communities. What does it say about a culture that lavishly funds athletic programs yet underfunds fine arts? The fine arts, especially the Drama Department, present our humanness and remind us that we are soulful beings.

Please join me in supporting UCI Drama.

Theatre Guild 2015-16
Celebrating 50 Years of Excellence

As we celebrate the UC Irvine Department of Drama’s 50th anniversary season, we invite you to join our newly reimagined Theatre Guild. Annual membership offers unique benefits to our patrons, including invitations to private events, pre- and post-run receptions which could include discussions with directors and actors, as well as access to rehearsals and production meetings. Higher levels of sponsorship offer opportunities to support targeted design elements of a production, or the production itself.

In addition to enhancing your enjoyment of our season, Guild membership increases the interaction between our faculty and student artists and their patrons, a reciprocity we believe benefits all involved.

We hope you join us as a Golden Anniversary Member of Theatre Guild, and look forward to seeing you soon. For more information, please call (949) 824-8062, or email UCIDramaNews@uci.edu

More information may be found at http://drama.arts.uci.edu/theatre-guild
Theatre Guild 2015-16
Membership Options

YES! I WANT TO SUPPORT ASPIRING ACTORS, DIRECTORS, DESIGNERS, AND STAGE MANAGERS ENGAGED IN PRODUCING EXCITING THEATRE PRODUCTIONS AT UC IRVINE DRAMA.

WE INVITE YOU TO STOP BY THE THEATRE GUILD TABLE IN THE LOBBY DURING INTERMISSION

_____ Golden Anniversary Member $100
With a basic membership to Theatre Guild, you will enjoy benefits never before offered at this giving level:
• Invitation to three informational wine and cheese receptions, one in the fall, one in the winter, and one in the spring, to discuss the upcoming shows and answer any questions on past shows
• Invitation to tech/dress rehearsals for any three season shows of your choice, on a date designated by each director
• Recognition in all season programs

_____ Inner Circle Member $500
All benefits listed above, plus:
• Priority seating
• Pre-show discussions

_____ Show Design Sponsor $1,000
All benefits listed above, plus:
• Choose an area of any show to sponsor – costume, lighting, scenic, or sound – and receive special recognition in the program
• Meet the student designer of your area of support, to learn more about the process
• Attend a production meeting

_____ Show Producer $2,500
All benefits listed above, plus:
• Producer credit above the title for the show you sponsor
• Attend up to three staging rehearsals
• Private tour of the set with designer, director, or artistic director

Please return this completed form with your contribution (payable to the UCI Foundation) to:
University of California, Irvine
Claire Trevor School of the Arts
Department of Drama
249 Drama
Irvine, CA 92697-2775

There are business reply envelopes available in the lobby at the Theatre Guild table.

Please print your name as you would like it to appear in programs and other printed recognition materials:
Name _________________________________________  Phone ______________________________
Address _________________________________________  E-mail ______________________________
City _________________________________________
Choral Music at UCI presents

The Deep Heart's Core

featuring

UCI Chamber Singers
UCI Concert Choir

Dr. Seth Houston, conductor
Adela Kwan Neth and Audrey Spaulding, pianists

with
Nina Kang and Jae No, violin
Remy Converse, viola, Cynthia Tsai, cello
Matt Xie, guitar
Dylan Juhan and friends

in music by Monteverdi, Bach, Fauré, Saint-Saëns,
Deák-Bárdos, Hogan, Barnwell, Kirchner, and Gjeilo

SUNDAY, NOVEMBER 22, 2015
4:00 PM

UCI Claire Trevor | Music
School of the Arts

Winifred Smith Hall
The concert is free and open to the public.
Thank You!

The Claire Trevor School of the Arts would like to thank our supporters for their gifts of $500 to $100,000 during the past academic year. A complete list of all our contributors can be found in the performance programs distributed at the majority of our plays and concerts.

We thank you all for your generosity!

$50,000 – $100,000+
Andy Warhol Foundation for the Visual Arts
Joan and Donald Beall
The Beall Family Foundation

$25,000 – $49,000
Carol and Eugene Choi
Leo Freedman Foundation
Cedd Moses
Cheryl and Richard Ruszat
Lori and Karl Tokita
Sandra and Kenneth Tokita
United Exchange Corp.

$10,000 – $24,999
Toni Alexander
Diane and Dennis Baker
William Joseph Gillespie
Cloud Hsueh and Fang Hsu
InterCommunications, Inc.
Pacific Life Foundation
Phil Anthropy House
H. Colin Slim
Susan and Eugene Spiritus

$5,000 – $9,999
The Boeing Company
Cheng Family Foundation
Jennifer Cheng
Katie and James Loss
Keleen and James Mazzo
Janae and Michael Muzzy
Janice and Ted Smith
Elizabeth and Thomas Tierney

$1,000 – $4,999
Sally and William Kadell
Jean Aldrich
Ellen Breitman and Brian Amspoker
Linda and Michael Arias
Bingham McCutchen LLP
Daniel Gary Busby
Cal Fund III
Paula and William Carpou
Community Foundation of Jewish Federation of Orange County
Kirk Davis
Myrona Delaney
Isabel De Figueiredo
Patricia and Michael Fitzgerald
Suzanne and Michael Fromkin
Kathryn and Daniel Frost
Mary Gilly and John Graham
Susan Hori
Patricia and Kenneth Janda
Kay Becknell Jones
Bobi Keenan
Yong and Moon Kim
Barbara Klein
Kube-It, Inc.
Emil Lau
Alexandra and Stephen Layton
Bruce Majeski
Peggy and Alexei Maradudin
Toni Martinovich
Rachel and Anthony Maus
Miah and Jonathan Michaelson
Yong Min and Allan de Souza
Suzanne and Greg Munsell
Neurocare, Inc.
Northwood Montessori School
Michael Oppenheim
Orange County Community Foundation
Orangewood Children’s Foundation
Sheila and James Peterson
Susan Powers
Lisa Roetzel and Alan Terricciano
Marcia and Robert Ruth
Nancy Lee Ruyter
Ellen Seaback
Alison and Richard Stein
Elizabeth Toomey
Patricia Lester and David Trend
UCI Alumni Association
UCI Medical Humanities Initiative
University Montessori School
Jason Valdry
Leslie and Mark Van Houten
Village Montessori School
Vizio, Inc.
Sakura and William Wang
Westpark Montessori School
Sophia and Kumar Wickramasinghe

$500 – $999
Angela and Rick Barker
Rudi Berkelhammer and Albert Bennett
Mindy and Gary Chanen
Katherine and Michael Clark
Robert Farnsworth
Kathryn and Phillip Friedel
Nadine Haddad
Colleen and James Hartley
Alyssa Junious
John Keith
Pam and Michael Kotzin
David Kuehn
Bettina and Willard Loomis
The Marion W. and Walter J. Minton Foundation
Lane Minton
Will Minton
Amir Nikravan
Janet and James Ray
Mary Rooseveilt
Ryna Rothberg
Santa Monica College
Toni and Henry Sobel
Lorelei Tanji
Earleen Thomas
Michelle and Irwin Walot
Emilie Weir
Amelia Wood
Janet and Jen Yu
Shirley Zanton

Legacy Giving
Diane and Dennis Baker
William Daughaday
William Joseph Gillespie
Estate of Gunther Holland
Beth R. and Walter A. Koehler
Beth L. Koehler
Lucille Kuehn
Nancy Lee Ruyter

If you would like to support the Claire Trevor School of the Arts, a specific program, or a particular academic department, please contact our Development Director at (949) 824-8750.
Art Song & Artistry Series

Songs of Jake Heggie

December 4, 2015
8:00 pm

UCI Claire Trevor Music
School of the Arts

Winfred Smith Hall
Free admission. Public is welcome.
LONDON THEATER IMMERSION WITH PERSONAL BACKSTAGE ACCESS AND TRAINING

Summer 2016

CADE
COLLABORATIVE ARTS DEVELOPMENT EXPERIENCE

CALIFORNIA STATE UNIVERSITY FULLERTON
CHAPMAN UNIVERSITY
UCI University of California, Irvine

Collaborative Arts Development Experience (CADE) is an annual two-week summer session that provides cultural enrichment and artistic development for emerging student artists and performers.

WWW.CADEOC.ORG
2015 / 2016 Season

Reimagining Creativity for the 21st Century

www.arts.uci.edu      Box Office: 949.824.2787

UPCOMING EVENTS

NOVEMBER
Nov. 16*  UCI Wind Ensemble
Nov. 18*  Music Showcase Concert
Nov. 18*  UCI Jazz Orchestra Concert
Nov. 21 – Dec. 6  C/C/C Series: These Shining Lives
Nov. 22*  Choral Music at UCI: The Deep Heart’s Core

DECEMBER
Dec. 2*  UCI Guitar Ensembles Concert
Dec. 3 – 5  New Slate
Dec. 4*  Art Song & Artistry Series: Songs of Jake Heggie
Dec. 5  Faculty Artist Series: Cecilia Sun, fortepiano

www.arts.uci.edu    Box Office: 949.824.2787

View the entire season calendar on the website